



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

many parts of India. The leading manufacturers of Amritsar where six factories are at work and about two hundred looms employed, restrict their output to the higher grades.

The manufacturer pays the master weaver for different qualities of carpets at so much per 1,100 stitches, and the latter in turn engages his weavers, mostly youths between the ages of ten and twenty at a daily or monthly wage. A master weaver earns \$3.30 to \$10 per month and a weaver \$1.30 to \$5. All workmen are Mohammedans, the largest proportion, especially in the higher grades being Kashmiris. Apprentices are, however, freely taken from other Mohammedan castes.

Woolen yarn at Amritsar is locally spun and dyed with vegetable colors. The finest wool used comes from Bikaner, in Rajputana, or from Kerman, in Persia, by the Nushki trade route through Baluchistan."

THE LACE
INDUSTRY
ABROAD

One of the results of war is the crippling of industries according to a correspondent of *The Upholsterer*. Little lace is now being made in Europe. During the year June, 1914, to June, 1915, there were \$4,000,000 worth of laces imported by the United States from France, but this is thought to have been accumulated stock.

The skilled workmen and designers are, we are told, practically all doing military duty and many women who are capable of doing this work are employed by the government as conductors or clerks, or are working in the fields. It is also said that in their present occupation they are securing greater remuneration than they did formerly making lace.

In France the linens used for thread are being used to dress the wounds of soldiers, and the price of this thread has increased almost fourfold. It is said that the importer going abroad now must take his own designs for work to be ordered, as there are no designers at hand.

A VAN DYCK
FOR TOLEDO

The Toledo Museum of Art is to be enriched by the acquisition of an important painting by the great Flemish master, Sir Anthony Van Dyck.

This masterpiece is a gift to the people of the United States from Mr. Charles Leon Cardon, the noted artist and connoisseur of Brussels, Belgium, in recognition of the generous sympathy and bountiful relief which has poured from the coffers and hearts of the American people. Mr. Cardon's friendship for the Hon. Brand Whitlock, United States Minister to Belgium, is evidenced in his wish that this gift to the nation is to find its permanent home in the beautiful Museum of Art which graces Mr. Whitlock's home city, and of which during his residence here he was a trustee.

The painting entitled "Saint Martin Partageant Son Manteau" was the first study for the larger work of the same composition which now hangs in the church of Saventhem. It shows Saint Martin as a young cavalier dividing his cloak with two beggars by the wayside.

AN OPEN LETTER

A PLEA FOR BETTER HANDLING OF PICTURES IN TRANSIENT EXHIBITIONS

TO THE SECRETARY OF THE

AMERICAN FEDERATION OF ARTS:

Can you not instruct the various institutions who receive pictures sent out on traveling exhibitions to insist in care in the installing of the glass and in its shipment? I am told that many galleries do not trouble to put the glass on the pictures. I personally feel that glass should be sent on the pictures pasted with paper and that everybody should be instructed to leave the pictures the way the artists send them out.

I have been having all kinds of bad treatment not only from the smaller institutions but from the larger as well. Glass is returned nailed in with the strips missing (a good way to insure breakage) or missing altogether. Frames are returned with screw-eye holes through the gold leaf, with white tags pasted on canvas or frame, with marks all over the back of the canvas which in the case of a thin surface may damage the picture.

I know that pictures are often shown with plenty of dust on them, and that often pictures may be damaged by dusting, as many artists send out very fresh pictures for exhibitions with paint sometimes wet.

I believe that you could do a very valuable work by starting a campaign through the medium of ART AND PROGRESS, both editorially and through special printed instructions to galleries, looking to the proper handling of pictures. I believe you have already started something in this way, and I am writing this letter to give what added encouragement I may to this work.

Yours truly,

GEORGE BELLOWES.